

*The University of Alberta Department of Music presents:*

# *Hansel and Gretel*

by Engelbert Humperdinck



University of Alberta Opera Workshop  
with the University Symphony Orchestra  
Brian McIntosh, Director  
David Hoyt, Conductor  
Leanne Regehr, Head coach/accompanist

Friday & Saturday, March 6 & 7, 2009 at 7:30 pm  
Timms Centre for the Arts, University of Alberta



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA

**Opera Workshop  
presents**

**Hansel and Gretel  
By Engelbert Humperdinck (1854-1921)  
(in English)**

**Cast (in order of appearance)**

	March 6th	March 7th
Gretel	Amanda Massey	Sarah Toane
Hansel	Becky Claborn	Erin Passmore
Gertrude (mother)	Tracy Cantin	Connie McLaws
Peter (father)	Jihwan Cho	Jacques Arsenault
Sandman	Shelly Roth	Megan Chartrand
Dew Fairy	Melanie Ferrier	Nansee Hughes
Witch	Krista Lessard	Abra Whitney

**Opera Workshop Chorus**

**Sopranos**

Nevada Collins-Lee  
Annette Martens  
Eve Richardson  
Elissa Dick  
Alesha Bogden  
Malaika Horswill

**Mezzos**

Yan Bonnema  
Stephanie Savage  
Allison Glubish  
Lindsay Sabo  
Alexandra Schellenberger

## University Symphony Orchestra

### **Violin I**

Deborah Chang  
Emilie-Anne Neeland  
Marie Kreicar

### **Violin II**

Jessica Boyd  
Alexandra Campbell  
Diana Sapozhnikov

### **Viola**

Ken Heise  
Julia Hui

### **Cello**

Julia Dolman

### **Bass**

Mark Radosh

### **Flute**

Jessica McMillan

### **Oboe**

Matt Jaffray

### **Clarinet**

Christopher Mann  
Morgan Richardson

### **Bassoon**

Matt Nickel

### **French Horn**

Olwyn Supeene  
Ross McLean

### **Trumpet**

Brian Moyer

### **Trombone**

Brett Feland  
Craig Goueffic

### **Piano**

Leanne Regehr

### **Back Stage Team**

Stage Manager – John Fedor  
Assistant Stage Manager – Sang Sang Lee  
Technical Director – James Robert Boudreau  
Technical Director/Deck Carpenter – Gerry Clarke  
Audio/video Direction – Russ Baker, Pat Strain  
Equipment Tech – Graeme Peppink  
Rehearsal pianists – Maria Fuller, Rover Lai  
Chorus Master – Susan Farrell  
Orchestra Assistant – Deborah Chang

## SYNOPSIS

### Act 1

#### *Cabin in the woods*

Gretel is mending socks, and Hansel is fixing a broom. Gretel sings to herself as she works. Hansel mocks her, singing to the same tune a song about how hungry he is. He wishes for Mother to come home. Gretel cheers him up by telling him a secret: a neighbor has given their Mother a jug of milk, and tonight she'll make a rice pudding for them to eat! Hansel, excited, tastes the cream on the top of the milk. Gretel scolds him and tells him he should get back to work. Hansel says that he doesn't want to work, he'd rather dance!

Mother returns, furious that Hansel and Gretel have not been working. As she scolds them, she knocks over the jug of milk. Mother sends Hansel and Gretel to the forest to look for berries. Alone, she expresses her sorrow that she is unable to feed her children.

From far off their Father sings, as he returns home. He bursts into the house, with surprises for his wife. He takes from his pack a feast: Bacon, butter, flour, sausages, fourteen eggs, beans, onions, and a quarter pound of coffee! He explains to her that beyond the forest, it is time for a festival, and everyone is cleaning in preparation. He went from house to house and sold his brooms. As Father and Mother celebrate, he suddenly stops and asks where the children are. She tells him that they are in the forest. Suddenly scared, Father tells her that the forest is where the evil Witch dwells. Father and Mother rush to the forest to search for their children.

#### *INTERMISSION*

### Act 2

#### *In the forest.*

Gretel sings to herself, Hansel searches for berries. Gretel tries to put a crown of flowers on Hansel, but, saying that boys don't play with things like these, he puts it on her head instead. He tells her that she is the Queen of the Woods, and she says that if that's so, then he should give her a bouquet, too. He offers her the strawberries. They hear a cuckoo calling, and they begin to eat the strawberries. Gretel scolds him and tells him that Mother will be upset. She tries to look for more, but it's too dark for her to see. Hansel tries to find the way back, but he cannot. As the forest darkens, Hansel and Gretel become scared, and think they see something coming closer.

The little Sandman, who has just walked out of the forest, tells the children that he loves them dearly, and that he has come to put them to sleep. He puts grains of sand into their eyes, and as he leaves they can barely keep their eyes open. Gretel reminds Hansel to say their evening prayer, and after they pray, they fall asleep on the forest floor. Fourteen angels appear around the children to protect them as they sleep.

## Act 3

*In the forest.*

The little Dew Fairy comes to wake the children. She sprinkles dew on them, and leaves as the children stir. Gretel wakes first, and wakes the sleepy Hansel. They tell each other of their mutual dream, of angels protecting them as they slept. Suddenly they notice behind them an enormous gingerbread house. Unable to resist temptation, they take a little bit of the house and nibble on it. As the children nibble, a voice calls out. Hansel and Gretel decide that the voice must have been the wind, and they begin to eat the house. As Hansel breaks off another piece of the house, the voice again calls out. Hansel and Gretel ignore the voice, and continue eating. The witch comes out of the house and catches Hansel. As the two try to escape, the witch takes out her wand and calls out, "Stop!" Hansel and Gretel are frozen to the spot where they stand. Using the wand, the witch leads Hansel to the cage. The witch leaves him stiff and slow of movement. She tells Gretel to be reasonable, and then the witch goes inside to fetch raisins and almonds with which to fatten Hansel. Hansel whispers to Gretel to pretend to obey the witch. Hansel pretends to be asleep, and the witch, overcome with excitement, describes how she plans to cook and eat Gretel.

The witch wakes up Hansel and has him show her his finger. Disappointed that he is so thin, the witch calls for Gretel to bring out raisins and almonds. As the witch tries to feed Hansel, Gretel steals the wand from the witch's pocket. Gretel secretly releases Hansel from the spell. The witch tells Gretel to peek inside the oven to see if the gingerbread is done. Hansel softly calls out to her to be careful. Gretel pretends that she doesn't know what the witch means. The witch tells her to lift herself a little bit and bend her head forward. Gretel says that she's "a goose" and doesn't understand, then asks the witch to demonstrate. The witch, frustrated, opens the oven and leans forward. Hansel springs forward, and he and Gretel shove the witch into the oven. They dance. The oven explodes.

Around Hansel and Gretel, the gingerbread children have turned back into humans. They are asleep and unable to move, but they sing to Hansel and Gretel, asking to be touched. Hansel is afraid, but Gretel strokes one on the cheek, and he wakes up, but is still unable to move. Hansel and Gretel touch all the children, then Hansel takes the witch's wand and, waving it, calls out, "Hocus pocus, elderbush! Loosen rigid muscles, whoosh!" The children are freed from the spell, and give Hansel and Gretel their lifelong thanks.

Father is heard in the distance, calling for Hansel and Gretel. He and Mother enter and embrace Hansel and Gretel. Father gathers the children around and tells them to look at this miracle. He explains that this is heaven's punishment for evil deeds and reminds them, "When the need is greatest, God the Lord puts out His hand."

## BRIAN McINTOSH, Bass-Baritone

Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Banquo in **MacBeth** with Opera Montreal, Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Nourabad in **Pearl Fishers** with New York City Opera. In Alberta, he has performed the title role in **The Mikado**, Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Dr Grenvil in **La Traviata** and Lodovico in **Otello** with Edmonton Opera. Brian McIntosh is Professor of Voice and Opera at the University of Alberta.

## DAVID HOYT, conductor

**David Hoyt** joined the Edmonton Symphony horn section while still a student at the University of Alberta. After graduation he toured with the Canadian Opera Company Orchestra, the Royal Winnipeg Ballet and the Chuck Mangione Band as well as playing with the Hamilton Philharmonic. He has played principal horn with the Toronto Symphony and performed in Carnegie Hall with l'Orchestre Symphonique de Montreal. He became Principal Horn in the Edmonton Symphony in 1975, a position he held until 2005.

Mr Hoyt began as Resident Conductor with the Edmonton Symphony in 1985 and has also conducted the London (Ontario) Symphony, the Winnipeg Symphony, the Regina Symphony, the Saskatoon Symphony, the Lethbridge Symphony, the Calgary Philharmonic, the Alberta Baroque Orchestra, the Kelowna Orchestra, the Vancouver Island (Nanaimo) Symphony, and the Vancouver Symphony. He has been Assistant Conductor for the Canadian Opera Company and the Edmonton Opera Association.

Mr Hoyt has taught at the University of Alberta, The Banff Centre and at music camps and festivals from St. John's, Newfoundland to Victoria, British Columbia. He regularly teaches at Domaine Forget in Quebec, and is always in demand as an adjudicator. He has been Artistic Director of The Banff Centre and is presently Artistic Director of the Shean Competition for strings and piano.

## **LEANNE REGEHR**, Head coach/accompanist

**Leanne Regehr** is a versatile pianist who has worked in opera, choral, recital and symphonic settings across Canada and the United States. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, and the Aspen Music Festival where she performed in collaboration with the Aspen Santa Fe Ballet. Leanne is currently a doctoral candidate in piano performance at Northwestern University in Evanston, Illinois. Her coaches and teachers have included Stéphane Lemelin, Janet Scott Hoyt, Julian Martin, Ann Schein, Alan Chow and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and continues to be actively involved in opera. She was a staff pianist for Sherrill Milnes' VoicExperience Program in Orlando and the Resident Pianist with Shreveport Opera in Louisiana for the 2005-2006 season. In addition to her position as the coach for the University of Alberta's Opera Workshop program, Leanne also teaches piano at The King's University College. She is the accompanist for the Richard Eaton Singers, and is in demand as a clinician, adjudicator and collaborative artist.

## **Acknowledgements and Thanks**

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